

Missa Pastoritia in C

Karl Kempter op.: 114

Andante con moto

Kyrie

Sopran

Alt

Tenor

Bass

p

The image shows a musical score for the Kyrie of a Mass in C. It includes staves for Soprano, Alto, Tenor, and Bass, all of which are currently blank with rests. Below the vocal staves is a piano accompaniment. The piano part starts with a piano (*p*) dynamic. The right hand has a melodic line with eighth notes and quarter notes, while the left hand provides a harmonic accompaniment with chords and moving lines. The tempo is marked 'Andante con moto'.

Missa Pastoritia in C

2
6

S. *p* Ky - ri - e e - lei - son, Ky - ri - e e -

A. *p* Ky - ri - e e - lei - son, Ky - ri - e e -

T. 8

B.



S. 10 *f* lei - son, Ky - ri - e e - lei - son, Ky - ri - e e -

A. *f* lei - son, Ky - ri - e e - lei - son, Ky - ri - e e -

T. 8 *f* Ky - ri - e e - lei - son, Ky - ri - e e -

B. *f* Ky - ri - e e - lei - son, Ky - ri - e e -

10



14

S. lei - - - son.

A. lei - son. *p* Chri - ste e - lei - son, Chri - ste e -

T. lei - - - son.

B. lei - - - son.

14

Man.

18

S. Chri - ste e - lei - son, Chri - ste e -

A. lei - son.

T.

B.

18

Missa Pastoritia in C

4
22

S. lei - son.

A.

T. 8

B. *p Solo*
Chri - ste e - lei - son, Chri - ste e -

22

S. *p Chor*
Ky - ri - e e - lei - son, Ky - ri - e e -

A. *p Chor*
Ky - ri - e e - lei - son, Ky - ri - e e -

T. 8

B. lei - - - son.

26 *p*

30

S. lei - son, *f* Ky - ri - e, Ky - ri - e, Ky - ri - e e -

A. lei - son, *f* Ky - ri - e, Ky - ri - e, Ky - ri - e e -

T. *f* Ky - ri - e, Ky - ri - e, Ky - ri - e e -

B. *f* Ky - ri - e, Ky - ri - e, Ky - ri - e e -

34

S. lei - - - - son, *p* Ky - ri - e e - lei - - - -

A. lei - - - - son, *p* e - lei - - - -

T. *p* lei - - son, Ky - ri - e, Ky - ri - e e -

B. *p* lei - - - - son, Ky - ri - e e - lei - - - -

34

38 *pp* *Allegro* **Gloria** *ff*

S. son. Et in ter - ra

A. son. *pp* *ff* Et in ter - ra

T. son. *pp* Et in ter - ra

B. 8 lei - - - son. *pp* *ff*

43

S. pax ho - mi - ni - bus bo - nae vo - lun -

A. pax ho - mi - ni - bus bo - nae vo - lun -

T. *ff* 8 Et in ter - ra pax ho - mi - ni - bus bo - nae vo - lun -

B. *ff* Et in ter - ra pax ho - mi - ni - bus bo - nae vo - lun -

43

48

S. ta - - - tis.

A. ta - - - tis. Lau - da - mus Te, be - ne - di - ci - mus Te, ad - o - *p*

T. ta - - - tis. ad - o - *p*

B. ta - - - tis. Lau - da - mus Te, be - ne - di - ci - mus Te, ad - o - *p*

48

p

Man.

Ped.

54

S. *f* Gra - ti - as

A. ra - mus Te, glo - ri - fi - ca - mus Te. *f* Gra - ti - as

T. 8 ra - mus Te, glo - ri - fi - ca - mus Te. *f* Gra - ti - as

B. ra - mus Te, glo - ri - fi - ca - mus Te. *f* Gra - ti - as

54

59

S. *f*
a - gi-mus Ti - - - bi. Do - mi-ne

A. *p* *f*
a - gi-mus Ti - - - bi prop-ter mag-nam glo - ri-am Tu-am. Do - mi-ne

T. *f*
a - gi-mus. Do - mi-ne

B. *p* *f*
a - gi-mus, prop-ter mag-nam glo - ri-am Tu-am. Do - mi-ne

8

59

64

S. De - us, Rex coe - les - tis, De - us Pa - ter om - ni - po - tens. Do - mi - ne

A. De - us, Rex coe - les - tis, De - us Pa - ter om - ni - po - tens. Do - mi - ne

T. 8 De - us, Rex coe - les - tis, De - us Pa - ter om - ni - po - tens. Do - mi - ne

B. De - us, Rex coe - les - tis, De - us Pa - ter om - ni - po - tens. Do - mi - ne

64

69

S. Fi - li u - ni - ge - ni - te, Je - su Chri - ste.

A. Fi - li u - ni - ge - ni - te, Je - su Chri - ste.

T. 8 Fi - li u - ni - ge - ni - te, Je - su Chri - ste.

B. Fi - li u - ni - ge - ni - te, Je - su Chri - ste.

69

The musical score consists of five staves. The top four staves are for voices: Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.). The fifth staff is for the piano accompaniment. The key signature is B-flat major (two flats). The time signature is 4/4. The lyrics are 'Fi - li u - ni - ge - ni - te, Je - su Chri - ste.' The piano part features a melodic line in the right hand and a harmonic accompaniment in the left hand, with a fermata over the final measure.

74 *mf*

S. Do - mi - ne De - us, Ag - nus De - i, Fi - li - us Pat - ris.

A. *mf* Do - mi - ne De - us, Ag - nus De - i, Fi - li - us Pat - ris.

T. *mf* Do - mi - ne De - us, Ag - nus De - i, Fi - li - us Pat - ris. *Solo*

B. *mf* Do - mi - ne De - us, Ag - nus De - i, Fi - li - us Pat - ris. Qui

74 *mf*

79

S. *p Chor*
mi - - - se - re - re

A. *p Chor*
mi - - - se - re - re

T. 8

B. tol - lis pec - ca - ta mun - di.

79

p

85

S. *p Solo*
no - - - bis. sus -

A. *p Solo*
no - - - bis. sus -

T. *p*
sus -

B. *f Solo* *p*
Qui tol - lis pec - ca - ta mun - di: sus -

85

Detailed description of the musical score: The score is for page 15 of 'Missa Pastoritia in C'. It consists of four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The vocal parts are marked with 'p Solo' (piano solo) and 'f Solo' (forte solo). The lyrics are: 'no - - - bis. sus -' for the first part and 'Qui tol - lis pec - ca - ta mun - di: sus -' for the second part. The piano accompaniment features a melodic line in the right hand and a harmonic line in the left hand, with dynamic markings like 'p' (piano) and 'f Solo' (forte solo). The score is numbered 85 at the beginning and end of the system.

91

S. *f Chor*
ci - pe de-pre-ca - ti - o - nem nost - - ram. Qui se - des ad

A. *f Chor*
ci - pe de-pre-ca - ti - o - nem nost - - ram. Qui se - des ad

T. *f Chor*
8 ci - pe de-pre-ca - ti - o - nem nost - - ram. Qui se - des ad

B. *f Chor*
ci - pe de-pre-ca - ti - o - nem nost - - ram. Qui se - des ad

91

Man. *f* *Ped.*

97

S.
dex - te - ram Pat - - - ris.

A.
dex - te - ram Pat - - - ris: *p Solo* mi - se - re - re no - bis.

T.
8 dex - te - ram Pat - - - ris: *p Solo* mi - se - re - re no - bis.

B.
dex - te - ram Pat - - - ris: *p Solo* mi - se - re - re no - bis.

97

The musical score is written for four voices and piano. The vocal parts (Soprano, Alto, Tenor, Bass) are in a single system, with lyrics written below each staff. The piano accompaniment is in a separate system below the vocal staves. The key signature has one flat (B-flat), and the time signature is common time (C). The score is marked with a rehearsal mark '97' at the beginning of the vocal system and again at the beginning of the piano system. The vocal parts are marked with 'p Solo' and include dynamic markings like 'ff'. The piano part includes a 'ff' marking and accents.

103 *ff* Chor

S. Quo - ni - am Tu so - lus Sanc - - - tus, Tu

A. Quo - ni - am Tu so - lus Sanc - - - tus, Tu

T. 8 Quo - ni - am Tu so - lus Sanc - tus, Tu so - lus Do - mi - nus,

B. *ff* Quo - ni - am Tu so - lus Sanc - tus, Tu so - lus Do - mi - nus,

103

The image shows a page of a musical score for a choir and piano. The page is numbered 18 and is titled 'Missa Pastoritia in C'. The score begins at measure 103. The vocal parts are for Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.). The Soprano and Alto parts are marked with a forte dynamic (*ff*) and a 'Chor' instruction. The Tenor and Bass parts are marked with a forte dynamic (*ff*). The lyrics for all parts are 'Quo - ni - am Tu so - lus Sanc - tus, Tu so - lus Do - mi - nus,'. The piano accompaniment is shown at the bottom of the page, starting at measure 103. It features a series of chords and melodic lines, with accents (>) placed over several notes. The piano part is written in a grand staff with a treble and bass clef.

108

S. so - lus Al - tis - - - si - mus.

A. so - lus Al - tis - - - si - mus, *Solo p* Je - - - su, Je - su

T. Tu so - lus Al - tis - si - mus, *Solo p* Je - - - su, Je - su

B. Tu so - lus Al - tis - si - mus, *Solo p* Je - - - su, Je - su

108

p

Detailed description of the musical score: The score is for Missa Pastoritia in C, page 19. It features five staves: Soprano (S.), Alto (A.), Tenor (T.), Bass (B.), and Piano. The vocal parts (S., A., T., B.) are in treble clef (S., A., T.) and bass clef (B.). The piano part is in grand staff (treble and bass clefs). The lyrics are: 'so - lus Al - tis - - - si - mus, Je - - - su, Je - su'. The piano part has a dynamic marking of 'p'. The score is numbered 108 at the beginning and end of the system.

113 *f*

S. Cum Sanc - to Spi - ri - tu in glo - ri - a De - i Pat - ris,

f Chor

A. Chri - - - ste. Cum Sanc - to Spi - ri - tu in glo - ri - a De - i Pat - ris,

f Chor

T. Chri - - - ste. Cum Sanc - to Spi - ri - tu in glo - ri - a De - i Pat - ris,

f Chor

B. Chri - - - ste. Cum Sanc - to Spi - ri - tu in glo - ri - a De - i Pat - ris,

113 *f*

118

S. *ff*
a - - - men, a - - - - -

A. *ff*
a - - - men, a - - - - -

T. *ff.*
a - - - men, a - - - - -

B. *ff*
a - men, a - - men, a - - - - -

118

124

S. *p* men, cum Sanc - to Spi - ri - tu in

A. *p* men, cum Sanc - to Spi - ri - tu in

T. *p* men, cum Sanc - to Spi - ri - tu in

B. *p* men, cum Sanc - to Spi - ri - tu in

8

124

The image shows a page of musical notation for a choir and piano. It features five staves: four for vocal parts (Soprano, Alto, Tenor, Bass) and one for piano accompaniment. The vocal parts are in treble clef and have the lyrics 'men, cum Sanc - to Spi - ri - tu in'. The piano part is in grand staff. The score includes dynamics like 'p' and 'p' with hairpins, and a rehearsal mark '124'.

129

S. glo - ri - a De - i Pat - ris, a - - - - -

A. glo - ri - a De - i Pat - ris, a - - - - -

T. 8 glo - ri - a De - i Pat - ris, a - - - - -

B. glo - ri - a De - i Pat - ris, a - - - - -

129

134 *f* **Sanctus**
Andante maestoso

S. men. Sanc - tus, Sanc -

A. *pp* *ppp* *f* men, a - - - men. Sanc - tus, Sanc -

T. 8 men. Sanc - tus, Sanc -

B. *pp* *ppp* *f* men. Sanc - tus, Sanc -

134 *rit.* *ppp* *f*

139

S. *ff* *p*
tus, Sanc - - - tus Do - mi - nus De - us Sa - ba -

A. *ff* *p*
tus, Sanc - - - tus Do - mi - nus De - us Sa - ba -

T. *ff*
tus, Sanc - - - tus.

B. *ff*
tus, Sanc - - - tus.

139 *p*

143 *f* *ff* *Allegretto*

S. oth. glo - ri - a Tu - a.

A. oth. glo - ri - a Tu - a. Ho - san -

T. *f* *f* *ff* *ff* Ple - ni sunt coe - li et ter - ra glo - ri - a Tu - a.

B. *f* *f* *ff* *ff* Ple - ni sunt coe - li et ter - ra glo - ri - a Tu - a.

143 *f* *ff* *p*

148

S. *f* Ho - san - - - na, ho - san -

A. *f* na, ho-san - - - na, ho-san -

T. *p* *f* Ho - san - na, ho - san - na, ho -

B. *p* *f* Ho - san - na, ho - san - na, ho -

148

154

S. *p Solo* *p Chor*
na, ho - san - na, ho - san - na, ho -

A. *p Solo* *p Chor*
na, ho - san - na in ex - cel - sis, ho - san - na in ex - cel - sis, ho -

T. *p Solo* *p Chor*
8 san - na, ho - san - na, ho - san - na, ho -

B. *p Solo* *p Chor*
san - na, ho - san - na in ex - cel - sis, ho - san - na, ho -

154

159

S. *f*
san - na in ex - cel - sis, ho - san - na in ex - cel - sis, ho - san - na,

A. *f*
san - na in ex - cel - sis, ho - san - na in ex - cel - sis, ho - san - na,

T. *f*
8 san - na in ex - cel - sis, ho - san - na in ex - cel - sis, ho - san - na,

B. *f* *f*
san - na in ex - cel - sis, ho - san - na in ex - cel - sis, ho - san - na, ho -

159

165 *f*

S. ho - san - na, ho - san - - - na in ex - cel - - - -

A. *f* ho - san - na, ho - san - na in ex - cel - - - -

T. *f* ho - san - na, ho - san - na in ex - cel - - - -

B. san - na, ho - san - na, ho - san - na in ex - cel - - - -

165 *ff*

Man. *Ped.*

171 **Benedictus** *p Solo*

S. sis. Be - ne -

A. sis. *p Solo* Be - ne - dic - tus, qui ve - nit, be - ne -

T. sis.

B. sis.

171 *p* *Man.*

176

S. dic - tus, qui ve - nit, be - ne - dic - tus, qui ve - nit in no-mi-ne Do - mi -

A. dic - tus, qui ve - nit, be - ne - dic - tus, qui ve - nit in no-mi-ne Do - mi -

T.

B.

8

176

181 *p Chor*

S. ni, be - ne - dic - tus, qui ve - nit, be - ne -

A. *p Chor* ni, be - ne - dic - tus, qui ve - nit, be - ne - dic - tus, qui ve - nit, be - ne -

T. *p* Be - ne -

B. *p Chor* Be - ne - dic - tus, qui ve - nit, be - ne - dic - tus, qui ve - nit, be - ne -

181 *Ped.*

186

S. *f*
dic - tus, qui ve - nit in no-mi-ne Do - mi - ni,

A. *f* *p Solo*
dic - tus, qui ve - nit in no-mi-ne Do - mi - ni, be - ne - dic - tus, qui

T. *f*
dic - tus, qui ve - nit in no-mi-ne Do - mi - ni,

B. *f*
dic - tus, qui ve - nit in no-mi-ne Do - mi - ni,

186 *mf*

191

S.

A.

T.

B.

ve - nit,

Solo
p

be - ne - dic - tus, qui ve - nit, be - ne - dic - tus, qui

191

Ped.

196 *Solo*

S. be - ne - dic - - - - - tus, be - ne - dic - tus, qui

A. *Solo* be - ne - dic - tus, qui ve - nit, be - ne - dic - tus, qui

T. *Solo* be - ne - dic - tus, qui ve - nit, be - ne - dic - tus, qui

B. ve - - - - nit,

196

201

S. ve - nit, be - ne - dic - tus, qui ve - nit in no - mi-ne Do - mi -

A. ve - nit, be - ne - dic - tus, qui ve - nit in no - mi-ne Do - mi -

T. 8 ve - nit, be - ne - dic - tus, qui ve - nit, in no-mi-ne Do - mi -

B. be - ne - dic - tus, qui ve - nit, in no-mi-ne Do - mi -

201

206 *p Chor*

S. ni. Ho - san - na, ho - san - na in ex - cel - - -

A. ni. Ho - san - na, ho - san - na in ex - cel - - -

T. 8 ni. Ho - san - - - na in ex - cel - - -

B. ni. Ho - san - - - na in ex - cel - - -

206

Agnus Dei

Adagio con Foppo

212 *pp*

S.

sis. *pp*

A.

sis. *pp*

T.

8

B. *pp* *Solo* *p*

sis. Ag - nus De - i, Ag - nus De - i, qui

212 *rit.* *pp*

p *Ped.*

217

S.

A.

T.

B.

8

tol - lis pec - ca - ta mun - di: mi - se - re - re no - bis,

217

221

S. *p Solo* Ag - nus De - i, qui

A. *p Solo* Ag - nus De - i, qui

T. 8

B. mi - se - re - re no - bis.

221

225

S. tol - lis pec - ca - ta mun - di: mi - se - re - re,

A. tol - lis pec - ca - ta mun - di: mi - se - re - re, mi - se - re - re,

T. *Solo:* mi - se - re - re,

B.

225

229

S. *ff*
mi - se - re - re no - bis. Ag - nus De - i, Ag - nus De - i, qui

A. *ff*
mi - se - re - re no - bis. Ag - nus De - i, Ag - nus De - i, qui

T. *ff*
8 mi - se - re - re no - bis. Ag - nus De - i, Ag - nus De - i, qui

B. *ff*
mi - se - re - re no - bis. Ag - nus De - i, Ag - nus De - i, qui

229

Man. *Ped.*

The image shows a page of a musical score for a choir and piano. The title is 'Missa Pastoritia in C' and the page number is 43. The score is for measures 229-230. It features four vocal parts: Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.). Each vocal part has a line of music with lyrics underneath. The lyrics are 'mi - se - re - re no - bis. Ag - nus De - i, Ag - nus De - i, qui'. The piano accompaniment is shown at the bottom, with a grand staff (treble and bass clefs). The piano part includes dynamic markings like 'ff' and performance instructions like 'Man.' (Manicella) and 'Ped.' (Pedal). The score is in C major and 4/4 time.

233

S. *p* *Andante con moto*

tol - lis pec - ca - ta mun - di: Do - na no - bis pa - cem, do - na no - bis

A. *p*

tol - lis pec - ca - ta mun - di: Do - na no - bis pa - cem, do - na no - bis

T. *p*

8 tol - lis pec - ca - ta mun - di: Do - na no - bis pa - cem, do - na no - bis

B. *p*

tol - lis pec - ca - ta mun - di: Do - na no - bis pa - cem, do - na no - bis

233

p

Man.

238

S. pa - cem, do - na no - bis, do - na no - bis pa - - cem,

A. pa - cem, do - na no - bis, do - na no - bis pa - - cem,

T. 8 pa - cem, do - na no - bis, do - na no - bis pa - cem, do - na no - bis,

B. pa - cem, do - na no - bis, do - na no - bis pa - - cem,

238

243 *p Chor*

S. do - na no - bis pa - cem, do - na no - bis pa - cem, do - na no - bis,

A. do - na no - bis pa - cem, do - na no - bis pa - cem, do - na no - bis,

T. do - na no - bis pa - cem, do - na no - bis pa - cem, do - na no - bis,

B. do - na no - bis pa - cem, do - na no - bis pa - cem, do - na no - bis,

243 *p*

248

S.
do - na no - bis pa - - - cem,

A.
do - na no - bis pa - - - cem, *p Solo* do - na no - bis pa - cem,

T.
do - na no - bis pa - - - cem, pa - cem,

B.
do - na no - bis pa - - - cem, da pa - cem, *p Solo* do - na no - bis

248

253

Solo
p

pChor

S. pa - - - - - cem, do - na no - bis pa - cem,

A. do - na no - bis pa - - - - - cem, do - na no - bis pa - cem,

p Solo

pChor

T. do - na pa - cem, do - na no - bis pa - cem,

pChor

B. pa - cem, do - na pa - cem, do - na no - bis pa - cem,

253

259

S. *p*
do - na no-bis, do - na no-bis pa - - - - - cem, do - na,

A. *p*
do - na no-bis, do - na no-bis pa - - - - - cem,

T. *p*
do - na no-bis, do - na no-bis, pa - cem,

B. *p*
do - na no-bis, do - na no-bis, do - na no - bis pa - - - - - cem,

259

Ped.

265

S. *pp*
do - na pa - - - - - cem.

A. *pp*
pa - - - - - cem.

T. *pp*
pa - - - - - cem.

B. *pp*
pa - - - - - cem.

265

p *pp*